



COURSE DATA

DATA SUBJECT

Code: 36562
Name: Interactive communication
Cycle: Undergraduate Studies
ECTS Credits: 6
Academic year: 2025-26

STUDY (S)

Degree	Center	Acad. year	Period
1333 - Degree in Audiovisual Communication	Facultat de Filologia, Traducció i Comunicació	3	First quarter
1333 - Degree in Audiovisual Communication	Facultat de Filologia, Traducció i Comunicació	2	First quarter

SUBJECT-MATTER

Degree	Subject-matter	Character
1333 - Degree in Audiovisual Communication	Teoría e historia de los medios audiovisuales y nuevos soportes multimedia	COMPULSORY
1333 - Degree in Audiovisual Communication	Teoría e historia de los medios audiovisuales y nuevos soportes multimedia	COMPULSORY

COORDINATION

MESTRE PEREZ ROSANNA

SUMMARY

Interactive Communication is a compulsory course of the Degree in Audiovisual Communication that is part of the subject Theory and History of Audiovisual Media and New Multimedia Platforms.

Analysis and expression of the forms and processes of communication produced in interactive environments.

Interactive Communication offers a general introduction to the particularities of computer-mediated communication. This course studies the features, functioning, expressive possibilities and most relevant social repercussions of a form of communication whose main characteristic is the organisation of information through hyperlinks. The study is carried out from both a theoretical and practical approach, so that the description of concepts is complemented by critical analysis and practical experience in the creation of interactive content.



PREVIOUS KNOWLEDGE

RELATIONSHIP TO OTHER SUBJECTS OF THE SAME DEGREE

There are no specified enrollment restrictions with other subjects of the curriculum.

OTHER REQUIREMENTS

No other types of requirements are considered.

COMPETENCES / LEARNING OUTCOMES

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Students must be able to communicate information, ideas, problems and solutions to both expert and lay audiences.

Students must have developed the learning skills needed to undertake further study with a high degree of autonomy.

Students should be able to adapt to technological and socio-occupational changes.

Students should be able to defend a culture of peace and respect for the fundamental human rights within the processes of communication, specifically in regards to equality between women and men in all types of communication (informative, interpretative, semiotic, dialogic and opinion).

Students should be able to experiment and innovate through the understanding and use of the applied methods and technologies.

Students should be able to express themselves fluently and effectively in their own languages, as well as in a third language (preferably English), taking advantage of the linguistic and literary resources that are most appropriate for the different forms of media.

Students should be able to obtain and select relevant information and sources in order to solve problems and elaborate on strategies.

Students should be able to search for, select, read, interpret and analyse both written and audiovisual texts and documents (analytically, synthetically and critically).

Students should be able to work as a team, communicate their own ideas and integrate themselves into group projects aimed at achieving results.

Students should have an understanding of own and other social, historical, economic and cultural aspects within their relevant contexts.

Students should have an understanding of the different languages, codes and modes of representation used in the different technological and audiovisual mediums such as photography, cinema, radio, television, electronic image and video, internet etc., through their own individual industries and aesthetics, as well as



through the evolution of their social and cultural relevance through time. This should generate the ability to analyse stories and audiovisual works, considering the iconic messages of the texts as products of the social, political and cultural conditions in which they were produced.

Students should have initiative, creativity, credibility, honesty, leadership spirit and responsibility, both personally and professionally.

Students should have the capacity and creativity necessary to take expressive and thematic risks within the scope and timeframes of communicative production, applying well-founded solutions and perspectives to the development of projects.

Students should possess the ability to organise and plan their tasks, performing them in an orderly manner and prioritising the journalistic processes in a logical manner.

Students should show solidarity with people across the planet, as well as knowledge of the main cultural currents in relation to individual and collective values and respect for human life.

DESCRIPTION OF CONTENTS

1. Introduction. How did we get here? The road to the social web

1.1 Before the World Wide Web

1.2 World Wide Web and the Internet

1.3 Web 2.0

1.4 Web 3.0

1.5 Web 4.0

2. Big data and social media

2.1 Big Data

2.2 Attention economy

2.3 Filter bubble

2.4 Surveillance capitalism

2.5 The Facebook-Cambridge Analytica scandal

2.6 Identity construction on social media

2.7 Creating addictions

3. Digital creativity, interactive narratives

3.1 Interactive narrative, non-linear literature



3.2 Hypertextual creation and category alteration

3.3 Types of hyperfiction

3.4 Digital fiction

3.5 Webdoc

3.6 Hypertextual structures

4. Artificial intelligence, creativity and communication

4.1 Approach to artificial intelligence

4.2 Types of artificial intelligence

4.3 Artistic creation and artificial intelligence

Learning outcomes

These contents will be reflected in the following learning outcomes:

- Understand the codes and modes of representation specific to audiovisual communication.
- Identify the social, cultural and historical relevance of the aesthetic proposals of the audiovisual industries.
- Carry out analyses of audiovisual narratives and works.
- Apply audiovisual production and dissemination techniques and processes in their various phases.
- Plan human resources.
- Technically construct linear and non-linear audiovisual narratives.
- Apply graphic design resources and procedures.
- Define topics for research or innovative personal creation.
- Work in a team.
- Promote one's own proposals.
- Take responsibility for one's own project.
- Develop creative or research work.

WORKLOAD

PRESENCIAL ACTIVITIES

Activity	Hours
Theory	30,00
Computer classroom practice	30,00
Total hours	60,00

NON PRESENCIAL ACTIVITIES

Activity	Hours
Attendance at other activities	0,00
Individual or group project	50,00



Independent study and work	30,00
Preparation of lessons	0,00
Preparation for assessment activities	10,00
Resolution of case studies	0,00
Total hours	90,00

TEACHING METHODOLOGY

Face-to-face activities

Face-to-face teaching will follow the following methodologies:

- **Lecture.** The teacher will present the syllabus, normally during the first hour of each session.
- **Case studies and analysis.** The second part of the session will sometimes be devoted to the analysis of specific cases. Students will be divided into small groups to analyse the case and, at the end of the class, a representative from each group will upload a report to the virtual classroom as a record of the activity carried out.
- **Debates and seminars.** On other occasions, the second part of the session will be devoted to debates on current issues.
- **Classroom presentation and group work.** Students will carry out a couple of group projects (video project and webdoc design). Although the bulk of both projects will be carried out independently and outside of class hours, some sessions will be dedicated to assessing the progress of the projects, and both will be presented by the students in sessions dedicated to this purpose.

Non-classroom activities

Students will carry out the following non-classroom activities:

- **Individual or group work.** Students will carry out a couple of group projects: a video project and a webdoc design project. Although the teaching staff will monitor the progress of the projects, they will be carried out independently by the group outside of class time.
- **Study and independent work.** Students will review the content explained in class, supplementing it with consultation of the course bibliography.
- **Preparation of assessment activities.** Students will consult the texts (written and audiovisual) on which the assessment activities will be based.

Educational innovation

This subject is part of the educational innovation project PIEE-3896177 "Artificial Intelligence in Communication – Iacom" and follows the activities approved in this regard by the Continuing Education and Educational Innovation Service (SFPIE), among which the following stand out: promoting digital skills, especially those related to the effective, ethical and responsible use of IAG tools; reinforcing the development of students' critical thinking and intellectual autonomy, especially in relation to the use of IAG; and promoting teaching collaboration between different subjects and degrees.

Sustainable Development Goals

This subject takes into account the following Sustainable Development Goals in particular:



- **SDG 4, Quality education.** Target 7, that students acquire the theoretical and practical knowledge necessary to promote sustainable development, human rights, gender equality, the promotion of a culture of peace and non-violence, global citizenship and the appreciation of cultural diversity, and the contribution of culture to sustainable development.
- **SDG 5, Gender equality.** Target 1, end all forms of discrimination against all women and girls everywhere.

EVALUATION

The general grading system will follow the University of Valencia's Assessment and Grading Regulations for bachelor's and master's degrees, approved by the Governing Council on 30 May 2017 (ACGUV 108/2017).

Assessment in the first exam period

Assessment in the first exam period will be carried out as follows:

- **Final written test (50%).** Exam on the theoretical content of the course. This can be retaken in the second exam session.
- **Assessment of technical learning (35%).** Group completion of the video project (20%) and webdoc design (15%). The video project cannot be retaken in the second exam session, but the webdoc design can be retaken.
- **Presentation of outlines, summaries and proposed texts (15%).** Completion of the assessment activities proposed by the teaching staff. This can be retaken in the second exam session.

Assessment in the second exam period

The assessment in the second examination period will maintain, if applicable, the grades obtained in the blocks passed in the first examination period. The evaluation of the blocks failed or not presented will be carried out in the following way:

- **Final written test (50%).** Exam on the theoretical content of the subject.
- **Assessment of technical learning (35%).** Only the webdoc design (15%) can be retaken. The video project (20%) is not recoverable and the grade obtained in the first examination session will be retained.
- **Presentation of outlines, summaries and proposed texts (15%).** Submission of the assessment activities proposed by the teaching staff.

COMMENTS:

- In both the first and second sittings, it is necessary to pass the theoretical part (exam) and the practical part (assessment activities, webdoc design and, where applicable, video project) in order to pass the course. If either of these two parts is failed, the mark will not be averaged with the rest.



- Both in the exam and in the rest of the tests, exercises or written assignments, spelling and grammar must be correct. Each mistake will result in a reduction in the mark obtained, which may lead to a fail.
- If plagiarism is detected in an assessment assignment, it may be given a numerical grade of zero, regardless of any disciplinary proceedings that may be initiated and, if applicable, any sanctions that may be imposed in accordance with current legislation.
- Intellectual honesty is vital in academic communities and for the fair assessment of student work. All work submitted in this course must be original. Work involving fraudulent collaboration or composition with the help of artificial intelligence (ChatGPT or others) will not be accepted, unless its use is part of the course content or is authorised by the teaching staff.

REFERENCES

Basic references

- GIFREU, A. (2011). *El documental interactivo. Evolución, caracterización y perspectivas de desarrollo*. Barcelona: UOC.
- PARISER, E. (2017). *El filtro burbuja. Cómo la red decide lo que leemos y lo que pensamos*. Madrid: Taurus.
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Additional references

- DOTTORINI, D. (2021). El vídeo-ensayo. La escritura o el montaje soberano, *Arkadin*, nº 10, e25.
- HEREDIA Ruiz, V. (2017). Revolución Netflix: desafíos para la industria audiovisual. *Chasqui* 135: 275-295.
- JENKINS, H., FORD, S. y GREEN, J. (2013). *Cultura transmedia. La creación de contenido y valor en una cultura en red*. Barcelona: Gedisa.
- KAWASAKI, G. (2011). *El arte de cautivar*. Barcelona: Planeta.
- NEIRA, E. (2020). *Streaming Wars: la nueva televisión*. Barcelona: La Cúpula.
- SCOLARI, C. (2013). *Narrativas transmedia. Cuando todos los medios cuentan*. Barcelona: Planeta.
- VAN DIJCK, J. (2013). *La cultura de la conectividad*. Madrid: Siglo XXI.
- VOIGT, KATI (2013). Becoming Trivial: The Book Trailer, Culture Unbound. *Journal of Current Cultural Research*. Vol. 5, 671-689.